

# THE NEW YORK HERALD

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## Shakespearean Revivals

It is a remarkable thing that with a reputation of being the most skillful playwrights, the French people have never appreciated the dramatic works of Shakespeare. They seem never to have fathomed the profundity of thought which peers through every line of the greatest of all dramatic authors. Sarah Bernhardt says her countrymen are too stupid to understand the Bard of Avon; but it is more probable that they are too frivolous and capricious. Every attempt to put Shakespeare upon the French stage has been a miserable failure, and it may be also affirmed that nearly every translation of Shakespeare has failed to give the feelings of the original. This, however, is not so remarkable, as a translation, however perfect, has a strong tendency to fall short of the author's attic salt. Cervantes said of a translation, that it was like a piece of tapestry seen from the back—the figures, indeed, were there, but disfigured with innumerable threads and shreds. There have been very few translations yet produced which have been fair parallels of the writing, although some have been very choice. Sir William Jones, the celebrated Orientalist, made translations from the classics scarcely to be surpassed, and the famous story of "Gil Blas," popularly attributed to Le Sage, the author of the French version, is so completely a counterpart of the Spanish version as to have instilled doubts in the minds of readers and given rise to a learned controversy as to which language was its first garb. There are, indeed, integral evidences, such as the plot being laid in Spain, the thoughts, feelings and manners of the Spanish race at the period of its action being pictured, together with the purely Spanish names and the graphic and correct descriptions of Spanish places, that, taken together, tend to the belief that it was written by a Spaniard and afterward translated by Le Sage into French, the merit of original production being carefully assumed by him (an action, indeed, not unknown in the present day on both sides of the Atlantic);—or else that Le Sage may have been a resident in Spain and acquired such familiarity with its rich and silvery tongue as to be able to write it in both. That such a thing is possible, though unusual, is shown by the works of Max Müller, the Philological Professor at Oxford University and translator of the Buddhist Vedas—who, although a German, writes such choice and eloquent English that his foreign nationality could never be suspected from it. The mention of "Gil Blas" awakens wonder that a novel so world-renowned and so full of dramatic incident from beginning to end has not given rise to at least a score of plays; but, strange to say, it has been much overlooked. Some of our native authors may take the hint. A really fine play, or a dozen plays, might be built up on the lines which can be found in it. One idea leads on to another, and the pen of a writer is apt to travel a little away from its first purposes into the tempting vistas of contemplation which present themselves. The Spanish nature of "Gil Blas" leads one to the reflection that in the range of Spanish literature there exists a fund of dramatic writing which if dressed up as French plays are into English would form a new and refreshing fountain at which the hackney playwright could draw.

Lope de Vega, to whom has been accorded the title of "Father of the Modern Drama," and who is certainly entitled to the merit of having first divided plays into homogeneous sections, or, as we term them, acts, was the author of one hundred and twenty plays. Cervantes, the contemporary and literary prototype of Shakespeare, in his twelve novels has left a fine store of dramatic plot, while among the lesser dramatists and novelists may be found a most valuable store of eloquence and action. That the greatest of all the poets who have in the history of the world's literature devoted their talents to the production of plays should in a country so keen and intelligent be misunderstood and undervalued, is not a little singular, because the literary intellects of fair Gaul are on a platform equal to other countries, and in this class of writing claim to be superior. It is true that in the subtle changes taking place in a language in the course of one or two centuries, we have a cause for the writings of Shakespeare and Ben Jonson becoming antiquated in expression and obsolete in some words; yet they remain masterpieces in construction, diction and thought far above any others, before or since. Their sentiment and masterly form, their mainstays of action and graphic force, remain as strong as ever. Why, then, should they fail to touch the sympathies and intellectual perceptions of

a classic-minded and highly cultivated people like the French? Unless it be that they lack the bubbling, frothy vivacity, so strong a feature of the people, or that their ethics are too pure and solid. There are people who shun reading Shakespeare as they avoid reading the Bible, and for the reason that both books "hold the mirror up to Nature," and the reader is reminded of his own faults, follies and failings in too plain terms. The "irrepressible Sarah" is wrong in charging her compatriots with stupidity. There is no stupidity in a country which has produced such intellects as Voltaire, Racine and Moliere in dramatic writing, and a perfect galaxy of talent in the paths of statecraft, poetry, soldiering and engineering, from Cardinal Richelieu down to Ferdinand de Lesseps.

But whatever may be the radical brain development which distinguishes the taste and affects the mental habits of one nation as com-

pared with another, what shall be looked for as the cause of Shakespeare's modern neglect among English-speaking peoples? The late Mr. Chatterton declared that Shakespeare spelt bankruptcy. Managers shake their heads at Shakespeare and mutter "won't do." People who never had the taste or industry to read ten lines of Shakespeare in their lives and yet assume to be critics, will dictatorially declare that Shakespeare is obsolete, as if their blatant ignorance could quench the immortal fires of works which have woven their expressions into the every-day language of the people and may be heard in the speech of the street, the market, the pulpit and the forum. The truth is that among a certain section of society, and that a class which takes credit for learning and critical judgment by loudly claiming it, it has become fashionable to pooch-pooch and ignore an author the lachet of whose shoes they are not worthy to unlace. This is the class which

in the theatre tries to show its superiority by conversing with their friends to show their magnificent contempt for the work they obtained a "complimentary" to go and see; and this class, like Justice Shallow, says, or at least thinks aloud: "When I ope my mouth let no dog bark." Managers, who are ever timidly afraid of running counter to the "critics," follow in the wake and say, "Shakespeare, is played out," "Shakespeare won't pay."

It is false, absolutely false. When Shakespeare is mounted and cast in a manner commensurate with the play—whenever the setting has been equal to the jewel, there the public have always been anxious to sip at "the well of English undefiled." When a Siddons, a Macready, a Kemble, a Kean, a Phelps or a Booth has played Shakespeare, it has not only paid, but the intellectual standard of the drama has been illuminated with a light of "purest ray serene." Whenever Shakespeare

have none of him while they can get opera comique. It is a mistake. Let, say, Coriolanus, Julius Caesar, or Pericles, Prince of Tyre, or Timon of Athens be produced with all the classic correctness and beauty of The Comedy of Errors, and see the Americans reward them with the same success. Let The Tempest and A Midsummer Night's Dream be placed unfettered into the hands of such scenic artists as Richard Marston or Philip Goatcher to unfold the vast scenic capacities of those two plays, and let their lengths be measured against such imitations as Evangelina or Adonis, and see which box-office will show most greenbacks.

But let not managers who produce Shakespeare be content with a perfect mounting; let them also have a perfect cast. The practice in this respect of A. M. Palmer is nothing more nor less than a leaf out of Shakespeare's own book, and the financial and dramatic suc-

cess will not patronize one-half of the miserable trash which, worked up from scraps of scene novel, is strung together by incompetent hands and mixed into a play with glances of commonplace padding and plenty of conventional tableaux and pleasing things. But the public is a fickle child, and will not have such stuff. Bring back the popular drama once more to a better standard, and there will be fewer desecrating graves in the cemeteries of our stage.

## Cultivating Pageantry

That our dramatic communities have a responsibility for street shows and stage-acting there can be no doubt. Broadway grandly calls for "the greatest show on earth" (which means the state of popular feeling, and every actor in the land is heavily dependent on the state and its periodical visits. In other words, the actor is made to a somewhat higher tone, but not feeling to grand and comprehensive devices. It is somewhat exceptional in our tradition that while we have had dramatic representations of the far-away in red shirt, chain belt and turned-up pants, with the most elaborate costumes, historical representation, and so on, we have not so much, in all our history, of a dramatic presentation of historical events in historical costumes. England long ago had its historical Jubilee with Garrick for its dramatic representation and Hamlet for its historical character. They were dramatic in character, but from Shakespeare, forming a wonderful contrast by itself as it stood along the banks of the Avon.

How would our present actors and actresses, in the current stage jubilee, show in the light of day on the open stage? Some of the benevolent and following audience, such as the hills, the Arden and others, have had indoor managers in which they showed in tableaux, theatrically, especially in the line of tableaux. Every evening among us has been time in time dominated the city with its periodical display. Then we have witnessed the Lincoln festival, the Grant celebration, the introduction of Grant water, as well as many other occasions in memory of Lincoln, President Grant, Henry Clay, General Grant and other celebrities. None of these have reached the line of art and been accepted by communities as adequate in the eye of the nation, prompted by the occasion. The parade in this city on Monday was a grand and notable example of the celebration in respect to these affairs.

Should the historical guild in this city make the attempt to manifest itself, it would bring their resources to a severe test, and by having the playmen, or so-called, make out, make known at one survey the history and nature of artistic appliances they employ in their ordinary career for the entertainment of the public. Something corresponding with this has been recently undertaken at Boston in the Thackeray Carnival, made up in a manner of tableaux and personations derived from that writer's trenchant volumes.

Compared with the players' Standard Jubilee the Thackeray exhibit is picturesque, varied and variety and profundity of scene and character could not for a moment take its place beside the multiple world of the great dramatist. We, here in the metropolis of the new world, would, perhaps, have something earlier and original to show in our topical plays, but we fear we would fall short when we looked to the heroes and heroines of the greater drama, such as Garrick and Kemble, Siddons and Kean, enacted. Thus by disclosing our poverty to view would our national pride be touched and our playwrights to see that these perilous and well-nigh fatal gaps were filled up.

On the general subject and important as is a practical term, a contributor to The Nation speaks to the point in regard to public pageantry. In his opinion there appears no method nor order in these enthusiasms. Instead of being harmonized into a complete whole, everybody seems to be free to consult his own taste or no taste, and the result is that the pageants of the city, which might prove a soothing and agreeable spectacle, and bring the thousands who stand for hours in the waiting sun watching their progress, were not dissatisfied. As pageants of this kind suggest our contributor have become a part of the customs of the country, we think no vision could be made for their enactment, but the appointment of some one to taste as Director of Pageants. A salary allowed to such an officer would be spent.



LILLIAN RUSSELL.

has been put on the stage with the magnificence he deserves, a plethoric treasury has put bankruptcy to flight. The revivals of the late Charles Kean were the attraction of the time, and he made Henry IV., Henry V., Henry VIII. and Richard I. as proverbs in the month. It paid Mr. Phelps to revive Shakespeare at the historic Sadlers Wells over a long series of years, till it became identified with the poet as the Shakespearean House. Coriolanus, The Tempest, Pericles, Prince of Tyre, Midsummer Night's Dream, with Phelps' extraordinary interpretation of Nick Bottom, the Weaver, are matters that have stamped themselves on history and drew crowds. The splendid revivals of Henry Irving have no suspicion of bankruptcy, and the recent Comedy of Errors and Romeo and Juliet in this country are sterling successes. To the winds then with the statement that Shakespeare is played out, and that the public will

not discern between good and bad plays.

cesses of that enterprising manager are deserved. It is a fact on record that so strongly was Shakespeare of opinion that the humblest part in his plays should be filled with skill, that he chose himself to play the comparatively insignificant role of Adam, the serving-man, in "As You Like It," and the part of the Ghost in Hamlet.

Let managers follow so significant a pointer from the author of the plays. Show the public what Shakespeare really is, and it will help to clear the dramatic air of sensational claptrap, melodramatic jumbles and opera bouffe, and restore a pure and refined taste.

The dramatic world is perhaps more interested in the revival of old plays of a high order than may at first sight appear. The cause of so many companies being left in country places penniless and far away from home, is that the American public has too great a common sense



## At the Theatres.

A Soap Bubble, presented by Baker and Brown at the Windsor Theatre on Monday, proved to be a light and entertaining as to its subject. It is without any plot to speak of, and the dialogue is so interrupted by laughter and merriment by gags that it is quite impossible to say whether the work done by Mr. Baker, the author, is good, bad or indifferent. However, the entertainment consists of a succession of mirth-provoking incidents, and the large audience were kept in a giddy merry continuous state of laughter throughout. P. F. Baker introduces songs, dances and eccentric specialties as Dodge, a detective; but his associate, Mr. Farron, although he has no more prominent part, outshines him. There is a sadness and unctious in Mr. Farron's work which is decidedly "touching." His swell song was several times encored, and applause was not lacking during the evening for his clever bits of comedy. H. W. Rick as a dandy created unbounded merriment. But he's the Miss Nancy business a trifle overdone in performance of this description? Effeminate men, whether real or acted, have an unpalatable flavor. Gracie Emmett is a pretty little woman, but she is kittenish and affected to a degree in the soubrette part. E. M. Mack gives a funny representation of a tough from Texas. Peck's Bad Boy will follow A Soap Bubble next Monday.

The Private Secretary, with Mr. Gillette and the rest of the well-known company, is drawing good-sized audiences this week to the Grand Opera House. The performance was recently noticed in detail in these columns; additional comment is consequently superfluous at the present time. Next week the attraction here will be The Streets of New York, with George C. Boniface as Badger.

Harry and Fay, with their well-known but over-popular Irish Aristocracy, drew large houses to the People's on Decoration Day, when their week's engagement began. Next week One of the Bravest will be presented here, with Charles C. McCarthy and William Counts in the leading parts.

John A. Stevens had a large house to greet him to Pauline's Slave at the Third Avenue Theatre on Monday. He gave his well-known impersonation of Maupassant de Foe and appeared to please the spectators. Louise Balfe played Marie Brune intelligently, and good work was done by Hudson Linton, C. W. Butler and Henry Holland in other parts. Next week, the Big Four specialty troupe.

Contrary to expectation, Rosina Vokes has made no change in her programme during the final week of her engagement. The last performance will be given on Saturday night. Miss Vokes and her company sail for England the following Thursday. Their stay has been attended with success and their return to this city for a long season next Fall will be awaited with impatience, for no organization from the other side has begun to take so strong a hold on the fancy of our public as this.

This is the last week of Nordeck and the season at the Lyceum Theatre. Mr. Mayo and his strong play have drawn fairly well.

The McNish, Johnson and Slavin Minstrels are attracting good-sized audiences to the United Squares. They will come out somewhat ahead on this engagement.

The success of A Tia Soldier continues at the Standard. The frivolous but irresistibly laughable farce has certainly caught the town.

Lead air makes the Madison Square a comfortable retreat on warm nights. Richard Mansfield has put some trimmings on his part of Prince Karl, and it now contains some additionally popular features.

## The Musical Mirror.

The Crowing Hen, a version of Audran's latest opera, Le Serment d'Amour, has been admirably put upon the stage at Wallack's Theatre by McCaull's company. The music is very pretty and melodious throughout, and one duet especially bids fair to rival the celebrated "Glo-Glo" in The Mascotte. The chorus is well trained and clear voiced, the band thoroughly effective and under the command of one of our most capable conductors, Signor Novella. The stage setting is appropriate and artistic, and the acting, for the most part, very good, especially that of Mme. Contrelly, who as the Marchioness De La Haute Gurenne showed a piece of character impersonation worthy of all praise; in fact we have seldom seen a more thoroughly good performance. Signor Portugal likewise acts the part of the Count De Flavignac as but few singers could, to which end his attractive personal gifts help him not a little. De Wolf Hopper as Gavandin, the major domo to the Marchioness, shows a good deal of true comedy humor, and evidently made himself first known to the audience as a funny man. Madame Merrill did very well as Grivolon, the housekeeper, singing his part in the comic duet with Contrelly with great unctious. Bertha, who is charmingly the part of Rosetta and doing fairly, obtaining never and pleasing very often. Both Elie also showed promise of excellence as Marion, and looked as pretty as a picture. The production is not remarkable

either for brightness or dullness—it is just a translation and nothing more, save for a few rather well worn sayings stuck in here and there; still, "it will serve." The houses have been full, standing room only being posted at an early hour most evenings. Colonel McCaull, we fancy, will have reason to dispute the old saw that "a whistling woman and a crowing hen are neither good for gods nor men."

And yet another version of Audran's opera is being given at the Bijou Theatre over the way. Why managers should strive to cut each other's throats has always been a profound mystery to us; but they will do it, and suffer accordingly. The adaptation from the French by Sydney Rosenfeld is decidedly better and funnier than its rival across the street. There is a great deal of very smooth, harmonious verbiage in the lyrics, and a good many smart sayings and witty quips in the dialogue, not to count a comical topical song for Roland Reed, which, albeit, not integral to the play, is nevertheless very welcome to the public, which loves such spicy food. The singing is very good. Francis Gaillard has a fine, sonorous baritone of which he makes good use. Were his acting equal to his singing he would be a great acquisition to the lyric stage, but in that department he has everything to learn and much to forget. Laura Clements also sings well, but is somewhat heavy in her acting, and fails to convey the idea of a bright, pretty peasant maiden, who would be likely to catch the heart of a gay young nobleman. Augusta Roche sings the music of the Marchioness with a full, rich mezzo soprano voice, but is much too dull and inexpressive in the portrayal of the part made so very characteristic by Contrelly. She plays it as if she didn't care whether school kept or not. Jennie Prince was pretty good as Marion, but she is too much of a *potence*, and gives one the idea of a dancer trying to play a speaking part. Her voice is uncertain and lacks *timbre*. Roland Reed is very funny in his songs, and did some extremely comical work in the "Too-lu loo" duet, which, by the way, belongs by right to Grivolon, and is abstracted from that part evidently for the purpose of strengthening the character of Fontellard, although why the said Fontellard, being the Marchioness' factotum, should masquerade as a tavern cook is not plain to the understanding of the auditor, and is contrary to the law of autonomy, now so much in favor. In our opinion Roland Reed's conception of the part of Fontellard, or Gavandin, in the original, is faulty. He makes it too much of a burlesque. Nevertheless his vocal doings are very funny. The chorus and band were both good and sufficient, and the production very creditable, leaving nothing to be desired as regards costume or scenery. We will refrain from drawing comparisons, which the public can do for itself. The light promises to be a very pretty sight as it stands, and no Heaven defend the right!

Erminie at the Casino is running to crowded houses every night. Both play and music have caught the public fancy, and what need be said more? To carp at a thing which the great public has endorsed so heartily would be to sweep at the Atlantic with a broom; and as we are not Mistress Partington, we shall not attempt such an abortive task, but shall add our plaudits to those of the multitude.

Ixion keeps the ball rolling merrily at Koster and Bial's, and the very clever Ella Wessner, with her associate artists, are nightly applauded to the echo. No pleasanter lounge is to be found in our town than here.

A private letter from Boston says that on the second performance of Pepita the finale to the second act was twice redemanded vociferously by the audience, and all the principals were called before the curtain as well.

A new scheme for popular concerts is in agitation. A conductor of first-rate talent, who has just arrived from a tour of the world, is talked of in this connection, and a new soprano of wonderful powers of execution will probably appear. The scheme is not yet ripe for publication in detail, but should it come to completion, we shall hear something new and pleasing.

## Brooklyn Amusements.

At the Grand Opera House last Monday night was presented a new play called Not One Word. The author calls it a melodrama. It is purely and simply a sensational play of the old style. It is full of dark deeds, has some comedy, and the climaxes of its four acts are of the thrilling order, but mostly huge improbabilities. The audience was large, but applause was not very liberally indulged in. Still, the play may serve a certain purpose throughout the bucolic localities. Henry E. Walton appeared as the hero, Abe Haddon, and Hester Lyons supported him as Helen Southwood, the heroine. The play was nicely staged. J. F. Dean and W. H. Stuart were also in the cast.

Friday's Pavilion Theatre (under canvas) opened last Monday with a genuine Decoration Day audience. Twenty seven hundred seats were filled, and every foot of standing room was also occupied. The piece was The Chimes of Normandy, and the company included Louise Lester, Emma Elmer, Annie Ross, Julia Ernest, Lottie LaSelle, W. T. Raymond, J. C. Campbell and Kirtland Cal-

houn. Louise Lester had been cast for Serpolette and Emma Elmer for Germaine. A few hours before the performance they changed parts, and thereby strengthened the cast materially. The representation gave entire satisfaction.

George Clarke's A Strange Disappearance was given at the Park Theatre. It did not create a very favorable impression. Our review of the play last week fully covers all the points in the present instance. The elevated railroad rescue in Act II. was greeted with laughter. The comical part of the play was received in a very friendly manner, which fact may be a suggestion to the author for future use if he still expects to make money with his work.

A Practical Joke is the title of a new and original musical protean comedy, which is said to have first seen the light last Monday at Phillips' Pavilion, where it constituted the performance. It may be new, and it may be original, and it is protean, but it is not musical nor is it a comedy. It will probably, however, serve to please audiences, as it goes with a snap.

Messrs. Behman and Hyde, the treasurer and business manager, respectively, of Hyde and Behman's Theatre, and brothers of the managers, received a rousing benefit last Monday afternoon and evening. They are both immensely popular with the frequenters of this house, and their annual benefits are among the notable theatrical events of the city. On this occasion the amount of their success was no exception to the rule. The volunteers were numerous and painstaking.

Rose Levere astonished a large number of Brooklynites last Monday at the Lee Avenue Academy of Music with her rendition of Leah the Forsaken. She created a very fine impression, and received call after call. The curse scene was especially well played, the audience growing exceedingly enthusiastic over it. Frank A. Tannehill as Nathan, Alexander Salvini as Rudolph and Gussie de Forrest as Madalena came in for the largest amount of favors from the well-pleased audience. Little Ettie Gilroy as the child was also very successful.

Monte Cristo was the play at the Grand Museum.—At the Standard T. F. Thomas began a week's benefit.

## NOTES.

While going through his musket drill in A Strange Disappearance, at the Park Theatre last Monday, Major Burke narrowly escaped a serious accident. His gun slipped from his hand, and the bayonet wounded him painfully in the face under the right eye.

Harry Kennedy, the ventriloquist, is down for a benefit on the 9th inst. The list of his friends who have professed it to him is headed by the name of the Mayor of his city.

Some one has offered \$200 to Manager Berger, of the Lee Avenue Academy, if he will produce his (the broker's) version of Richard III. The title part is to be sung by the beneficiary (Manager Berger, 12th inst.), who has accepted. Friends are trying to dissuade him from attempting it. It seems to be a huge "guy" on somebody's part.

## In the Courts.

COLONEL MAPLESON'S AFFAIRS.  
Colonel Mapleson's troubles continued even up to the day of his departure for London. On Saturday morning Salvatore Vitale, one of the musicians in the orchestra of Her Majesty's company, appeared in the Fourth District Court and brought a suit to recover some back salary which he claimed the impresario owed him for services rendered during the Western trip. Mr. Vitale made affidavit to his claim and stated that as Colonel Mapleson was about to sail for Europe he would like an attachment against the operatic manager's property. This Judge Steckler, in duty bound, granted, on the musician's making oath that Colonel Mapleson was a resident of Great Britain and a subject of her Majesty, the Queen of England. A deputy sheriff hurried off to make claim to whatever property of Colonel Mapleson he could lay hands on. Curiously enough, instead of seizing the manager's property, by mistake he attached some of the belongings of Mme. Doti. He discovered his mistake, however, in time not to cause any damage or precipitate a scene. Before he had looked further he was recalled. When Mapleson's lawyers heard of the attachment they rushed to Judge Steckler and told him that in a suit in the Supreme Court it had been decided that Colonel Mapleson was a resident of this country and had so declared himself. On hearing this Judge Steckler immediately vacated the order of attachment, and the deputy sheriff was called in before he could make any further trouble.

MANAGER AMBERG'S MANY SUITS.  
Manager Amberg, of the Thalia, had not got rid of suits against him by members of his orchestra who were turned out because of the boycott, than new ones were brought against him by the union musicians. It seems that after the boycott had been raised, Amberg arranged with Oscar Seiffert to furnish an orchestra of players satisfactory to the Carl Sahn Club. Seiffert did so, and got together a band, some of whom, it turned out, were not members of the Carl Sahn Club. Amberg paid Seiffert for his orchestra, but did not make individual contracts with the men. This orchestra got in trouble among themselves

owing to those members who are not of the Carl Sahn Club. The result was that Carl Wagner and five other members of the orchestra sued Amberg for \$400 for salaries which they had not received, and the cases were tried in the Fourth District Court. Judge Steckler dismissed the suits on the same ground that he did a previous series, because the musicians had not made individual and specific contracts with Amberg. He told them they had lawful claims against Seiffert, who had engaged them. Amberg suffered considerably from the boycott, and made terms with the Carl Sahn Club for \$400. It was said out of court that when the union musicians were furnished by the Carl Sahn Club, he deducted that amount from the salary the Club charged, and that this led to the instituting of the suits. It was a significant fact that Seiffert, on testifying in the case, was reluctant to admit that he belonged to the Carl Sahn Club. When shown the receipt in full that he had given to Amberg for salary, he said that the amount in the receipts did not cover all the claims. Altogether Manager Amberg has come out ahead.

BILLIE BARLOW'S DEBTS.  
While Billie Barlow was pleasing so many young men by her graceful movements, pretty ways and cheerful songs at the Casino this last season, it was costing her considerable money to live. She told the trades-people that she would contract debts personally in her own name, and did so. The result has been that several suits have been tried against her to recover bills she had run up. A doctor obtained a judgment against the lady for professional services, as she made no answer to the suit, and Martin Rust, a grocer, on taking his claim for \$70 into court, obtained an attachment against her property. Her trunks were seized just as she was leaving for Europe on the steamer Italy under the name of Minnie Minzies. On Saturday argument was made before Chief Justice McAdam, of the City Court, with a view toward the withdrawal of the attachment on technical grounds. Judge McAdam took the papers and reserved his decision. The lawyers for Miss Barlow claimed that she did not leave the country to defraud creditors. Judge McAdam dismissed the attachment, stating in his opinion "that persons dealing on the credit system must abide by the consequences of their way of dealing, and the mere departure of an actress on a theatrical tour even to England did not imply fraudulent intent." Miss Barlow had paid money to the Sheriff under protest, so that she took her trunks with her on her trip with the Adonis company.

THE ANSELMA LITIGATION.  
It takes lawyers a long while to settle up matters. Only last week they filed their statement of facts, or findings, as they are called in legal parlance, in the Anselma litigation, a full account of which was given in THE MIRROR. After the decision of Judge Van Vorst restraining Albert M. Palmer, Frank L. Gardner and Mme. Janish from producing Miss Ethel's play, the lawyers agreed among themselves on both sides to certain facts in order to complete the record in court and make a basis upon which an appeal to a higher court might be made if it was thought advisable. Among other things, Sardou is acknowledged not to have given out his French text of the play under any idea that in so doing he was interfering with his contract with Miss Ethel. It was this text, under the title of Andrea, that Leander Richardson got hold of and translated into Anselma which subsequently came into the possession of Madame Janish.

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Lessee and Manager - Mr. T. H. FRECHET

Reserved seats (orchestra circle and balcony), 50c.

Last times of the funniest of all plays.

THE PRIVATE SECRETARY.

MADISON SQUARE THEATRE COMPANY,

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Mat week Wednesday and Saturday.

Next week, Geo. C. Boniface in Streets of New York.

## MADISON SQUARE THEATRE.

Mr. A. M. PALMER, Sole Manager.

EVERY EVENING AT 8:15. MATINEE WEDNESDAY AND SATURDAY AT 2.

MR. RICHARD MANSFIELD

a Mr. A. C. Guster's new Romantic, Farical Comedy in four acts, entitled PRINCE KARL.

KOSTER & BIAL'S, 230 ST. AND 6TH AV.

Burlesque. Admission 50c. Burlesque.

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TWO CONCERTS EVERY DAY.

## WALLACK'S THEATRE.

Broadway and 30th St.

Sole Proprietor and Manager, LESTER WALLACK.

EVERY EVENING AND SATURDAY MATINEE.

The comic opera success by Edmond Audran, THE CROWING HEN.

by the

McCAULL OPERA COMIQUE COMPANY.

Orchestra, \$1.50. Balcony, \$1. Admission, 50c. Family Circle, 25c.

## FAY BROTHERS,

Proprietors and Managers of

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OMAHA, NEB.

First-class specialty companies wishing to play this house.

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## TEMPLE THEATRE

PHILADELPHIA.

For the season of 1896-97 will be made the

PARLOR HOME OF LIGHT OPERA.

and will open its Fall season in October with Sydney Rosenfeld's original work.

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Artists of recognized ability desiring engagement will address

GEO. C. BROTHERTON,

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A BEAUTIFUL ROLLER CURTAIN.

SUBJECT—TIVOLI.

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ORIGINAL COST, \$1,100.

SIZE, 10x20.

CAN BE REDUCED

It is in first-class order and will be sold very cheap.

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CHALET & GULICK,

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## Just Published with Band Parts

Eastburn's beautiful song and chorus.

"I HEAR THE SOFT WIND SIGHING."

With piano, 35 cts; with orchestra, 60 cts.

Also the new comic hit by the Stevens Family.

"I'VE CHANGED MY MIND."

With piano, only 35 cts.

"Nothing succeeds like success," and that is the case with Meyer's new motto song.

"LET WELL ENOUGH ALONE."

Written for Kate Carlsson.

[Any singer wishing to make a big hit should try it. With piano, 35 cts; with orchestra, 60 cts. Professionals sending address and programme get band parts free.]

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138 Chestnut St., Philadelphia.

## HAWTHORNE

COSTUMER.

4 East 20th Street, New York.

Gerald Macklin,

Musical Director. Partly Ross Co. Arrangements done during Summer.

Address Manager.

JOHAN G. DE BANG.

Musical Director. McCall Opera company.

Season 1896-97. Address Mission.







**PROVINCIAL.**  
**BOSTON.**

1











## The Usher.



Mean him who cant. The ladies call him, sweet.  
—Love's Labor's Lost.

I do not blame popular prima donnas altogether for the whims and caprices with which they keep their managers awake o' nights, for in most cases the managers are at fault in slavishly indulging them. Manager Hill isn't one of this sort. When Pepita was in the infancy at the Square and fair Lillian and melodious Edward were in hot water, the former sent around a message to Mr. Hill one night saying she wished to see him on important business.

"I want you to know," said she, "that my situation just now is decidedly unpleasant. In other words, this theatre isn't large enough to hold both Mr. Solomon and myself at the same time."

"Ah!" murmured the manager, gently stroking his Danderears.

"Yes," continued Miss Russell, "and I should like to know how soon you can engage another musical director?"

Mr. Hill parried the question with another, equally pointed: "When do you wish to retire from the cast?"

The lovely and wilful singer's make-up could not hide the flush that suffused her face: "I am prepared to leave at any time."

"I wouldn't under any circumstances advise you to remain if you're unhappy here. Suppose you finish to-morrow? I have a little lady up in your part. She has been ready to take your place at five minutes' notice ever since your domestic troubles began."

This intelligence completely flustered the actress. She who had faced and downed storming managers innumerable was totally unable to cope with this suave and comfortable impresario.

"I'll think it over," she stammered. Next day Mr. Hill received several messages requesting his presence on the stage. He paid no heed to them save to say that he was busy and going out of town in the evening. Finally there came a note begging him "not to engage anybody else to play Pepita." He knew then the battle was over, and that he had won it with peaceful weapons and the use of some common sense taken from the inexhaustible store in his mental magazine. That night he left the city and speedily afterward received the pleasant news that during the same twenty-four hours of which this incident was a part, Lillian and Edward had met and shown their good judgment by reconciling all their silly little differences.

A paragraph is floating about to the effect that Edward Buckley will be Fanny Davenport's leading man next season. Mr. Buckley is to play juvenile leads. For the chief position a handsome and highly esteemed English actor has been secured. He will play Macbeth, Aranza, Loris Ipanoff, etc.

Tony Hart will have no more to do with "skits." He tells me the managers want him to bring them an Irish piece, and he has obtained a good one for next season. Hart truly says that the field of Irish comedy offers abundant prospect of success. There are but two stars now in that line—Murphy and Scanlan—and both have made money hand over fist. With a strong play, such as Hart will appear in, his chances are bright indeed. Everybody will be glad to see him getting along as well as his talents and his amiable social qualities deserve that he should.

Marie Prescott may pay England a professional visit in the Autumn. She has received an offer from a managerial syndicate on the other side to make a tour of the provinces. Miss Prescott's stay in New Orleans has been attended with gratifying success. On Friday she is to have a benefit, tendered by the Shakespeare Club and prominent citizens. Instead of playing Lady Macbeth, as was originally planned, she has concluded to deliver her lecture, "Among the Stars," on this occasion. She leaves the Crescent City on Monday, coming here for a brief rest before going to Chicago to fulfil a month's engagement.

The Shadows of a Great City has just closed a season which, measured by those of the majority of combinations this year, was unusually long. The company were delayed on their

way from Canada, and consumed two days and nights on the journey here. Edna Carey, the handsome leading lady of the piece, was wanted by John A. Stevens to open with him at the Third Avenue in her old part in Passion's Slave. But she found that the timetable wouldn't allow her to leave Montreal in season to begin the engagement Monday night, and so Louise Balfie was secured instead. Miss Carey owns a pretty cottage in one of the most picturesque parts of the Kaatskills, and thither she will go in a fortnight to pass the Summer with her mother and sister.

Another Carey—the dashing Eleanor—has started for Frisco with John T. Raymond, having been engaged to play Mrs. Posket in The Magistrate. After finishing her professional duties she will remain in California for the purpose of settling up certain business matters. Miss Carey has not visited the Pacific Slope in a number of years. The latter part of July she will come East to play leading business with Bob Mantell, creating a strong emotional part in his new play.

Fanny Davenport has gone to "Hillside," her beautiful country-seat at Canton, Pa., where she will remain until October, when her season opens with a three weeks' engagement at the Union Square.

A good deal has been said and written *pro* and *con* concerning the Harry Edwards testimonial. Some of the adverse comment has been inspired by out-and-out malevolence, and some by a reasonable antagonism to giving wholesale license to the benefit business. Personally, I admire Mr. Edwards. He is, first of all, a good actor; he is a man of fine scholarly attainments, a scientist, a writer of more than ordinary ability, and a gentleman who in more ways than one is an honor to the profession with which he is identified. But why the late testimonial?

Had Mr. Edwards been in need of financial assistance I would not have a word to say against the performance on Monday night at the Star. Had he been ill, out of an engagement, or in any other situation which demanded a rally of his friends, there would have been good and sufficient reasons for it. But Mr. Edwards is in comfortable circumstances; he has had no occasion to call the profession and the public in to swell his bank account. Even if this testimonial were the outgrowth of a desire on the part of his associates and friends to show their admiration for his good qualities as man and actor, he should have seen the bad taste of having a hat held out in his behalf and declined the offer with thanks. I am certain Mr. Edwards would have felt more satisfied with himself had he maintained the dignity that belongs to his artistic and social rank and sacrificed the \$1,100 cleared by the entertainment.

If Mr. Edwards' friends could not have restrained the wish to do something for him, how much better would it have been to have tendered him a banquet at Delmonico's. In that case they certainly would have saved him from the unpleasant things which his enemies have found material for talking and writing about in this affair. Some folks have censured Mr. Wallace and Mr. Moss because they charged Mr. Edwards for the use of the Star Theatre. They took the right view of the matter. The testimonial was purely and simply a money-making scheme and they cannot be justly accused for getting \$250 in rent. One of the daily papers on Tuesday morning voiced the general opinion of the reputable portion of the profession when it intimated that this benefit was not only a superfluity, but a rank injustice while the Actors' Fund is in need of all the support that the profession and public have to offer for its noble works of charity.

At the box-office window:  
Actor: Do you recognize the profession?  
Treasurer: Yes—on the street.  
Actor: Will you pass me in?  
Treasurer: After you've invested in a ticket.  
Actor: If you'll let me in I'll do better than that.  
Treasurer: What?  
Actor: Sit out the whole of your blooming show.

The members of the late Hot Water company—several of them at least—cannot find words to express their contempt and chagrin at the manner in which they were treated by the man who engaged them. Charles B. Dickson is owed over \$300, and there are various other claims for unpaid salaries. It is the boast of this manager that he never failed to honor a just obligation. He is now out of reach in Europe, having left unexpectedly after promising to meet his creditors and settle their claims.

J. M. Hill has arranged to put the Japanese Village in at the Columbia Theatre, Chicago, for a season of three weeks, and possibly longer, beginning on Thursday of next week. He tells me the Village will be displayed to excellent advantage, as the seats of the parquetry are to be removed, a level floor put in, and the stage set to represent a Japanese tea-house and garden. Hill pays a big certainty for this attraction, but he has confidence in its attractiveness and money-making powers.

To-morrow (Friday) the Trustees of the Ac-

tors' Fund hold a meeting. It will be the last official gathering of the present Board. A nominating committee is to be appointed and it will forthwith proceed to frame a ticket to submit to the general meeting of the Fund Association at the annual meeting in the Bijou Opera House next Tuesday afternoon.

The Trustees have served faithfully and well—that is, a majority of them. Some there are who have never put their noses inside a meeting or taken the slightest interest in the institution since their term of office began. But these supine officials were fewer in number than those of any previous year, and the conscientious fidelity of the active workers compensated for their indifference and inattention. President Palmer has filled his post most efficiently, and his parliamentary conduct of the meetings has insured dispatch and thoroughness in the transaction of business. Treasurer Colville has devoted himself to the onerous duties of his office with unselfish zeal, and the vast amount of time he has taken from his own affairs and bestowed upon those of the Fund is a piece of generosity worthy of the utmost praise. It is not an exaggeration to say that there is no other manager in the country who would take the same interest in the good work that Mr. Colville has manifested. And Messrs. Henderson, Aronson, Knowles, Smith, Pastor, Poole, Fleischmann and the others of the active and efficient element in the Board of 1895-6— they have discharged the requirements of their trust with unvarying assiduity and often at personal and business inconvenience. I have observed the doings of the past year's officers with the eyes of an advocate and friend of the Fund ever since THE MIRROR worked for its establishment, and after surveying all that they have accomplished I say to them for the profession, Well done, ye good and faithful servants!

Nelson Wheatcroft says he will not play the part of Tom Cooper in the Shadows next season, because his ambition finds no scope in it. "Mr. Shewell has constructed a fine play," he adds, "but to my thinking it is a one-part piece, and the one part is not the hero." As soon as he settles a few business matters here Wheatcroft will go to England to produce a play of his for which he wishes to secure the English right. "I'll set it before the British bulldog," explains the actor, "and if it doesn't growl too loudly I shall feel less compunction about doing the patient American quadruped with the same physic. Of course I'll come back to this country. They say husbands and wives acquire a family resemblance from association. By the same rule, I think, without affectation, I am becoming Americanized by the genuine attachment I have for the country and the friends I have made in it."

Harry Siddons, the dying actor, to whom allusion has several times been made in these columns, has received a letter written by Dr. Stoker—a brother of Bram—at the request of Henry Irving, which runs as follows:

"I saw Mr. Irving last night, and he bade me assure you that your children will be cared for after you are gone, and that you need not be too anxious about that. That you should be so, of course, most natural, but I trust this assurance will ease your mind and make you more comfortable. May God bless you and ease your pains."

"Sincerely yours, GEORGE STOKER."

## Texas Theatricals.

Of late THE MIRROR has printed a great deal about Texas theatricals. There is a little war brewing between rival managers down there—that is, so far as bookings from this vantage-ground are concerned. This MIRROR has nothing to do with the fight other than to report the casualties on each side and take notes of the campaign. J. P. Garland, a prominent Lone Star manager, arrived in town last week and engaged desk room at Taylor's Theatrical Exchange.

"I am booking for various theatres in the State, making a distinct exception of Dallas," said Mr. Garland in an interview. "I am proprietor and manager of the Garland Opera House at Waco, which I look upon as the handsomest in the State. I have secured Gray's Opera House, Houston—the largest theatre in the city—and also have the management of the Harmony Theatre, Galveston. I am also booking for Millett, in Austin, and for the Turner, in San Antonio. I also represent Mrs. Benton, at Fort Worth. Having been deceived by an agent in a former season, I have gotten up a circuit and come on to book for myself. I have been managing in Texas since '77, and know something about its people, although I do not profess to know everything about the theatrical business. There will be some lively competition in the matter of bookings. I shall stay here two months at least. I have already booked John T. Raymond, Roland Reed, Mrs. D. P. Bowers, Barry and Fay and others. I am not even acquainted with my rival in the booking for Texas. I have the confidence of local and travelling managers. I have been given the Galveston theatre on very easy terms, and believe it can be made a popular house. I shall endeavor to get my share of Texas business."

## Professional Doings.

—Nelson Wheatcroft is in the city and disengaged for next season.

—Gus Hennessy has been re-engaged for Hoyt's Tin Soldier company.

—Mass Edwards has been re-engaged by John Stetson for next season.

—John W. Jennings opens in Confusion at the Windsor Theatre on June 21.

—Clara Baker is at liberty for leading business for the Fall and Winter season.

—Henry E. Abbey has engaged Patti for a "fare-well American tour" next season.

—Ed. Bloom has been appointed business manager of the Cincinnati Zoological Gardens.

—Henry French leaves for Europe on Saturday on the *Umbria*. He will return July 24.

—A good attraction is wanted to fill the date of July 5 at the Academy of Music, Kalamazoo, Mich.

—Oscar Eagle, who has been playing leading business all the past season, is disengaged for next.

—Cyril Scott has been added to Richard Mansfield's company at the Madison Square Theatre.

John F. Donnelly, manager of the Bijou Opera House, left for Europe on the *Ariana* on Tuesday.

—George H. Murray has been re-engaged as business agent of Gilmore's Devil's Auction for next season.

—Jesse West will introduce some new songs and dances as Chip in The Messenger from Jarvis Section.

—The new Boaz's Opera House at Winnebago, S. C., is prepared to book for next season, share or rent.

—Nina Lansing is at liberty for next season. Miss Lansing's preference is for heavy or emotional parts.

—Edwin Browne has finished a comedy with a medical title—Fun and Phylis: A Nervine in Three Doses.

—Louis S. Grunier has been engaged to manage Capra's Seventh Regiment Band on a tour through the South.

—Rosa Cooks will be at liberty for opera or comedy after June 5. Miss Cooks has had long experience and great success in both.

—The receipts on the evening of Decoration Day at the Casino were \$2,500, the sale of tickets being stopped at a quarter to eight.

—A Messenger from Jarvis Section will be put on the road next season. The part of Chip, instead of Uncle Sam's, will be altered.

—Edward J. Ratcliffe, music supervisor, with Mary Anderson is at liberty for next season, with preference for the musical stage.

—William Garra, advance agent of Henry Landing, was presented on Tuesday night by W. H. Bishop with a gold stem-winding watch.

—Eleanor Carey and Helen Standish have been engaged for John T. Raymond's reorganized company that is to visit the Pacific Coast.

—The exact deficit in the Cincinnati May Music Festival is \$7,354, which equals an assessment upon the guarantors of fifteen per cent.

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—F. A. North and Co., of Philadelphia, have just issued a new lot of sentimental and comic songs suitable for the concert room and theatre.

—Who Knew Him? is the title of a new one-act comedy by two well-known writers. Rosina Vohs may add it to her repertoire next season.

—Harry E. Sanford, business manager for Maggie Mitchell, at present making his headquarters with his house friend, Assistant Manager Mathews, over at the Grand Opera House.

—A Strange Disappearance will close the season at the Park Theatre, Brooklyn, on Saturday night. There is some talk of J. J. Henshaw taking the play and making himself.

—H. Price Walker's Boston Comedy company closes its tenth annual season on June 1, after a fairly successful tour of forty-five weeks. Mr. Walker will open next season about August 1.

—Fing Grinnell's forty weeks' season closed in Chelsea, Mass., on May 31. Clapham and Cornwell, under whose management she will be next season, are organizing a strong company for her support.

—Charles A. Watkins has produced for Ada Gray Frank Harvey's drama entitled A Ring of Iron. The play has had a long run in England. Miss Gray will probably play the leading comedy role.

—George Hoyt's new comedy from Long It Dark, will be produced at Ed. Thomas's Long Branch Theatre on June 11. On the 17th, Frank Mayo and Ed. Thomas will appear there in Damon and Pythias.

—Silver's Opera House at Middletown, N. Y., has been completely remodelled, with new galleries added, and now seats 1,500. Everything is new. Middletown is a lively manufacturing town of over 10,000.

—Chalet and Gulick, of the Bijou Theatre, Pittsburg, offer for sale a handsome roller curtain—subject, "Tyrol"—painted by Russell Smith. It is in good condition, and its size, 40x40, can be reduced.

—Some of the handsomest dresses worn by the principals in The Bridal Trap at the Bijou Opera House were made by the Evers Costume Company, notably the costumes worn by Augusta Roche in the first act.

—Lottie Church, under the management of Sargent Aborn, opened her forty-first week in Unknown, at Lockport, N. Y., on June 1, drawing over 1,200 people at low prices. A low-price circus was in opposition.

—Charles F. Gall, a friend of Clay Greene, on Tuesday received the following despatch from that gentleman: "Golden Giant enormous success at California Theatre last night. Author called out: papers enthusiastic."

—The Decoration Day matinees at all the theatres were fairly well attended, that at the Casino leading with over \$900, while at the Madison Square, Standard and Fifth Avenue Theatres the receipts averaged over \$500 each.

—Bertha Welby produces her new play, Face to Face, at Allentown, Pa., on Nov. 29. So far as the reading is concerned, critics have passed upon it very favorably. Miss Welby is having a fine wardrobe made for her coming tour.

—Franclyn Reglid, the light comedian who made his American debut three seasons ago in one of our best stock companies, and with success, is seeking a position in some good company for next season. His especial line is swells and fops.

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—Harry E. Sanford, business manager for Maggie Mitchell, at present making his headquarters with his house friend, Assistant Manager Mathews, over at the Grand Opera House.

—A Strange Disappearance will close the season at the Park Theatre, Brooklyn, on Saturday night. There is some talk of J. J. Henshaw taking the play and making himself.

—H. Price Walker's Boston Comedy company closes its tenth annual season on June 1, after a fairly successful tour of forty-five weeks. Mr. Walker will open next season about August 1.











## London News and Gossip.

LONDON, May 20.

Domestic London is suffering from a Greek epidemic. Three serious attacks have broken out lately in two places: the Prince's Hall and Hengler's Circus, to wit. Everybody is hawking of Greek plays, and the poor old native drama is shelved for a while—that is, as far as new productions are concerned. It is as though finding our civilization a failure, and the naturalistic drama played out, we had suddenly tried back some thousands of years to the time when long, long speeches took the place of action, to the time when to "cut the talk and to come to the essence," would have been deemed a sacrilege deserving instant death. Happily, the Greek form of drama, as exemplified by calchaw's latest fad, is not likely to become popular. It is dull to dreariness, and is merely a second-hand show after all—a sort of Brummagem imitation of those grand old Greeks, Aeschylus, Sophocles and Co.; and with considerably more Brummagem than imitation about it even then. In one instance there was perhaps a glimmering of merit, but the most that can be said for these "classic experiments" is that they are, perhaps, useful as warnings to make us thankful that we are the heirs of all the ages, dramatic and otherwise, and teach us that our own drama fits us best.

The first Greek experiment (and, by the way, all these plays were written in English) was that at the Prince's Hall, last Thursday, Friday and Saturday, when Professor Warr presented first his version of The Story of Orestes, and later The Tale of Troy, made up of delectable selections from the late lamented Homer. But as the Professor had arranged for few, if any, Greek surroundings or properties, and as the company who represented his production were mostly of the amateur type, I shall forthwith dismiss the Prince's show. I may remark, however, in passing, that the tableaux (which were designed by such renowned E. A. V. as Sir Frederick Leighton, G. F. Watts and E. J. Poynter) were the only successful features of the affair. It should be added that Professor Warr peremptorily checked all attempts at applauding the acting. The wonder is that there was any applause to check.

I now pass on to the performance of Helena in Troy last Monday. Helena was represented by Alma Murray and Tross by Hengler's circus transfigured for the time being by Aristonologist Godwin into the inward and spiritual attitude of an Athenian play-actor. In the days when Sophocles put in time in playwriting. The outward and visible surroundings were perhaps little enough in accord with the City of the Violet Crown; but the cultured theme who "assisted" followed the example of the little Marchioness, with her smart-dress and water and made believe consolation. There was really a throng—partly because the walls were a guinea each and difficult to get and partly because "our social blessing" had taken the affair under his royal wing.

How we had the proper fixtures and appointments: the throne, the altar to Dionysus; the narrow strip of stage, with a building scene therein; and the Chorus, represented by sixteen mostly beautiful damsels gliding round about in front of the stage, or sitting in semicircular attitudes at the foot of the drinking fountain—I mean the altar—in the centre. All this, of course, tended to the greater glory of Helena, whose present employment of Aristonologist Stage Manager to all the fashionable theatres will doubtless continue while the circus lasts. Godwin, indeed, on Monday contrived to get about as much Helena into Hengler's as that classical establishment could possibly hold—almost as much, in fact, as he has put into Wilson Barrett's Clio. Whereas, when the bitter end came, Godwin was loudly applauded by the grateful audience, which included the Prince and Princess of Wales and family, Henry Irving and Ellen Terry, Oscar Wilde (whose pretty young wife came on as a "super"), Sir Frederick Leighton, the Nocturnal Whistler, Miss Fortescue, and other fashionables and brilliant whose chief hobby in life seems to be the desire to escape observation.

Helena in Troy is written in good sonorous blank verse by the Todhunter, a devout Shelleyite and person of cultchaw generally. The first act was rather slow, but the second woke up considerably. This was when Paris, who had just been severely wounded outside Troy sent for the nymph Enone, whom he had basely betrayed before he brought home Mrs. Helen Menelaus. The nymph, skilled in herbs and magic, would fain have cured Paris after easing her mind by slanging him vigorously. But when Enone kissed Paris to make him better he immediately got worse, and eventually died. Whereupon Enone threw herself into the sea at the other side of the Circus, and the audience in its secret heart rejoiced that all was over. The author was rather happy in the rolling rhythmic bits of verse allotted to the chorus, but to those who had no "book of the words" these sound pieces of work must have been unintelligible, for the sixteen chorus, thinking perhaps that to look nice was the whole duty of woman, made no especial effort to give the lines distinctly.

The most successful acting in the piece was that of Mrs. Menelaus Tree, who, albeit some- what melodramatic, showed considerable tragic talent as Enone. Her denunciation of the "immortal" Paris, who, in spite of his former ill-

treatment of her, implores her to cure the wound he has received in fighting for Troy, was very powerful, and her ultimate despair, on hearing Paris call for Helen after all, was strikingly shown. Alma Murray, who scored so tremendously as Beatrice in The Cenci the week before, was out of her depth as Helen. The part needed a more commanding and (shall I say it?) a more beautiful woman. Intellectually she was a success; physically she was not. Hermann Vezin did not shine as Grand sire Priam, and both he and Beerbohm Tree (whose Paris was not without merit) were made up with perhaps the dirtiest faces that ever Trojan wore.

Irving announces a series of matinees of Faust during June. Some time ago, when these matinees were first mooted, it was said that in consequence of Miss Terry being unable to stand the strain of two performances in one day, Margaret would be played on the evening of matinee days by Winifred Emery, who did duty during the fair Ellen's illness. Now Irving announces that the Lyceum will be closed on all the Saturday nights in June, and that the matinees will be given in place of the evening shows. Perhaps Irving is wise in so doing. Even ardent play-goers shrink from the theatres Summer nights.

George R. Sims, not satisfied with having received a large consignment of bronchitis, contrived to be shaken nearly into fragments a day or two ago. The horse of his "private" hansom took fright at the playing of a brass band belonging to a peripatetic association for the collecting of alms for hospitals. G. R. S.'s coach, coachman and nerves were much injured in the process. Sims has spoken on the subject. Among other things he said that "while these noble institutions are suffering so severely from lack of funds, they can hardly wish to fill up their beds with accidents caused by their own collectors." Quite so.

The Circassian, which Charles Wyndham was to have produced at the Criterion last Saturday, has been postponed *sine die*. Wyndham thinks the piece wants re-writing as well as re-rehearsing. Some go so far as to say that The Circassian will not be produced at the "Cri" at all. We shall see.—Mrs. Langtry will play in French at the Prince's next Monday, with M. Febvre, for the benefit of the French hospital in London. She has crossed the Channel once or twice to rehearse with Febvre at Boulogne. Perhaps the "Lily" thought the local air would improve her accent. It is her first appearance "in the Gallic tongue"—whatever that may mean.—Willie Edouin will produce a new farcical comedy called Turned Up at the Vaudeville next Thursday afternoon. The Pickpocket is doing good business at the Globe.

Sarah Bernhardt, who embarked for America a week or so ago, has written a comedy, which she is anxious for our Mrs. Bernard-Bears to play, because Mrs. B-B. did so well in Fedora. M. L. Mayer, under whose management the Great Sarah gave her farewell performances at Her Majesty's the other day, will give a short season of French plays at the same vast house in June, with Jane Hading in some of her chief successes.—To-night (Thursday) Helen Barry produces at the Royalty, for four nights only, a drama called The Esmond of Virginia, which she is said to have brought from your side of the water. The first two acts deal with your late civil war. The Esmonds, etc., will be preceded by Hoop-la, Tra-la-la, a one-act play by the Baroness Burdett-Coutts' private secretary.—Arthur Shirley and the Hon. Roger Molyneux are concocting a comedy. It is to be called Physic and is in three doses. It is to be hoped Messieurs the Critics will not have occasion to say "Throw Physic to the dogs!"

Wilson Clito Barrett is recovering from the severe wound he received from the dagger of one of the unfortunate Athenian mob last Saturday night. No further bulletins will be issued. This latest victim to realism has worn a blue bandage round the damaged arm during the week, and the effect was rather picturesque.—Augustus Harris' supper at Old Drury on Thursday to the Colonial and Indian Commissioners was a great success. Some hundreds of distinguished persons (including yours truly) were present. Harris spoke a piece on the spur of the moment and from the top of a box on which he was perched, and addressed Sir Charles Tupper, the Canadian High Commissioner, as Sir Martin, evidently fancying that the C. H. C. and the Provincial Philosopher were one. After all the mistake was pardonable. Sir Charles' oration showed that he had at least one quality in common with his philosophical namesake. He may or may not be a great man in his own country, but as a Bore his calibre is certainly of the very first magnitude.

A two-act historical drama, tempo Louis XIII. of France, was put on at an Olympic matinee on Saturday. It was one of the strangest mixtures ever seen. The greatest success of the day was scored by the theatre-cat, who rapidly took a curtain-call without being asked.—Toole is about to produce a political skit founded on Robert Louis Stevenson's "Strange Case of Dr. Jekyll and Mr. Hyde." The virtuous Jekyll, you will remember, changes his entire personality to that of the vicious Hyde, at will. Toole will, it is said, change from Gladstone to Churchill, and vice versa. I shall not be surprised if the "authorities" interfere, as they did with the "political make-ups in Gilbert's Happy Land at the Court some years ago.—"Pop" Stephens

and W. Yardley start a short season at Toole's on June 26. They will commence proceedings with a new burlesque by themselves, called The Gentleman of Lyons; or, Pauline Perverted. One would have thought that Lytton's gushing play had been sufficiently travestied. Still, if they can manage it as well as poor H. J. Byron did at the Little Strand in the old days, few will complain.

The last nights of On Change at the Opera Comique are to-day announced. On the 30th inst. Morton and Bell's "American Comedy Company" open here with Our Strategists.

On Friday at midnight Dizzy is to be "received" at the Criterion Restaurant. Messrs. George Edwards and John Hollingshead, of the Gaiety, have summoned all the London low comedians and burlesque actors to welcome your Adonis. The low comedians are to be backed by a large contingent of ambassadors, consuls, journalists, barristers and lords of high degree, and by GAWAIN.

## Telegraphic News.

[SPECIAL TO THE MIRROR.]

PROVIDENCE, June 1.—The Providence, with the Sea of Ice, Fogg's Ferry at the Sans Souci Garden, and a fine entertainment at both the Comique and Muses drew packed houses both matinee and evening.

FALL RIVER, Mass., June 1.—W. C. Cowper's new play, Florell, was produced at the Academy of Music last night for the first time, with Viola Allen in the title role. The piece made some success, but with a new play interpreted by a company new to one another, it is hard to tell what might be done under favorable circumstances.

BOSTON, June 1.—Good houses generally last night, as the day was generally observed as a holiday. The Black Hussar at the Boston Museum, Marcelle at the Park, Pepita (second week) at the Hollis Street, Shane-na-Lawn for its last performance at the Globe, specialty at the Boston, Vim at the Bijou, Peck's Bad Boy at the Howard, Two Slaves at the Windsor, and the Roberts-Gardner Circus at the Park Square Garden. William Carroll's benefit will take place at the Hollis Street Theatre next Sunday night.

COLUMBUS, O., June 1.—At the Grand the Bennett and Moulton company in The Mascotte turned people away. Mae Bruce, Smith, Bigelow, and in fact the whole party made hits. The National Ideals, at the Park, opened in The Mascotte to a good house. The Chimes, with Lillian Lawrence as Serpentine and Effie Darling as Germaine, is doing well at Hesseman's. The band of the Grand took a ride on the Tally-Ho coach Decoration Day. The coach upset, and in the smash several of the boys were badly bruised. A number of instruments were destroyed.

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